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ARCHITECTURAL CRITICISM.

THE residence of an architect is always of peculiar interest as indicating more perfectly than any other piece of his work, his taste and quality unhampered by other considerations than monetary ones, which, unfortunately, with most architects, are vital, indeed. The work of Carrère & Hastings has been followed with the closest attention for many years by all American architects, who have even yet scarcely recovered from the shock of the untoward accident which deprives us of further guidance by Mr. Carrère, and it is in this connection especially a relief to find the surviving member of the firm exhibiting so much taste and so great skill and creative quality as are found in Mr. Hastings' house. (Plates LXXXVII-XCI) The plan is a very curious and interesting one. The house with its stable and a brick wall enclose a large court, access to which is somewhat restricted, and which is used as a carriage entrance only on special occasions. This court we do not find treated as a formal garden, unless we use the word in its broader sense. It is a simple grass plot with a fountain, a few vases, and some box trees clipped into formal shapes. The entrance to the court, except on special occasions, is through a small covered gate, the hood over which is of carved and painted wood most admirably blended with the colored marbles of the door trim, and the brickwork of the wall. It is an unique manner of entering a place, and possesses a very real charm, since in it the elements of "surprise" (one of the characteristics of a certain kind of landscape architect) is carried to its highest point. The entrance to the house itself is of a familiar Renaissance type, slightly modified into a more domestic character. The brickwork is treated with a very elaborate pattern which seems peculiarly fitting to the motive employed, and the roof of the building is of blended slate of delightful character. An especially interesting feature of the entrance is the painted ceiling of the loggia, which, although quite foreign to the more familiar styles of modern country houses, is of great beauty. The stable, while quite properly reduced in its comparative importance with the house, is of the same general architecture, and indeed the whole group is most exquisitely coherent. Its salient qualities are an appearance of simplicity combined with a very rich treatment of detail and the house impresses one primarily as being the home of a person of cultured taste, but of one who knows how to combine luxury with that simplicity which should be the quality of an American home.

NASSAU HALL was one of the original group of buildings which housed the old College of New Jersey, now Princeton University. It was built in 1756, and originally included the recitation halls and some bedrooms; its construction was of that character usual in Colonial times with small double hung windows, simple cornice, and a small classic belfry, and was built of a yellow native sandstone on a T-shaped plan, the tail of the T being devoted to a single large auditorium. Of late years the building has somewhat fallen into disuse because of the inadequate light in many parts of the building, and a general inconvenience in the plan.

The assembly room in the rear was filled in with a balcony around three sides and used as a museum. Thus

Nassau Hall had become as a utility a useless portion of the University, although all the sentiment of the College was centered about it. The trustees found, some five years ago, that the room which had been up to then devoted to their use for their meetings was inadequate, and felt that the old assembly room should be restored along the lines of Colonial architecture to something of its original dignity, and used as a dignified meeting room and also as a gallery where portraits of distinguished graduates of the University and members of its faculty could be hung.

The room had much historical association. The Continental Congress was held here from June to November, 1783, and it was in this room that General Washington resigned as Commander-in-Chief of the Colonial forces. Here, too, Washington attended the commencement exercises of the University, and on this occasion presented the University with fifty pounds with which the trustees caused to be painted a portrait of him, with the battle of Princeton in the background; and which was, so tradition says, framed in an old frame which formerly enclosed the portrait of George III, the head of which had been taken off by a cannon ball during the battle of Princeton. In this battle, by the way, Nassau Hall was used as a sort of fortress by the British troops, who were dislodged after violent fighting on the part of the Colonial troops.

From a sentimental point of view Mr. Gildersleeve's task was by no means an easy one, and from the practical side was only a little less difficult. As the room was intended to serve a double purpose both as council chamber and picture gallery, it was considered undesirable to finish it in the Colonial white, as being a poor background for paintings, and the old window and door openings were necessarily preserved.

Mr. Gildersleeve has very worthily accomplished the desired purpose and has given the University a dignified and splendid room without losing much of the sentimental interest attaching to Colonial work. (Plates LXXXV-LXXXVI). He had no particular precedent to guide him, since the old building had been partially destroyed by fire, and I believe no prints of the original room were in existence.

The ceiling seems a trifle heavy for genuine Colonial work, and the method of treating the triple window openings with the elliptical heads in the center one was perhaps a trifle heavy and ungraceful. With the exception of these two features there seems to be little to criticize. The color of the woodwork is an unobtrusive gray brown, the ceiling of toned light buff, and the upholstery in golden brown. The setting for the pictures against panels of simple design is excellent, and the entrance doorway one of the best examples we have in this country executed in the Georgian style. The keynote of the room throughout is restrained and quiet with subdued warmth of coloring, and although with a profuse use of ornamentation this was so placed as to pass almost unnoticed, although its absence would be very keenly felt.

Perhaps no single room can be considered a very great achievement, no matter how skillful and how correct its design may be, but it does seem that Mr. Gildersleeve has met a difficult problem squarely and honestly and has reached as near perfection as fallible mankind can.

THE USE OF LARGE SCALE MODELS IN ARCHITECTURE.

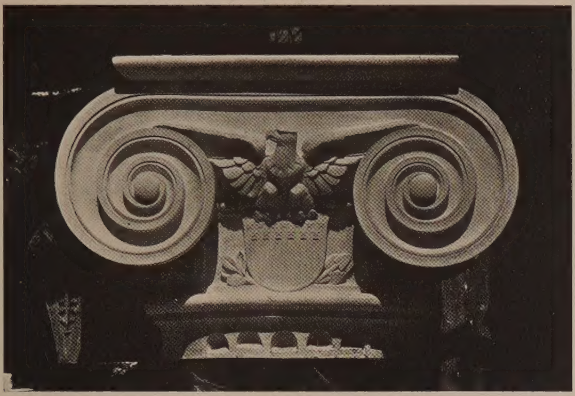
EGERTON SWARTWOUT.

With special reference to those used in the preparation of the details for the United States Post office and Court House at Denver, Colorado. Tracy, Swartwout & Litchfield, Architects.

THE model in architecture is as old as architecture itself. While we have no evidence of the existence of models in the classic, there is ample proof of their use in medieval and renaissance periods. Few of these models are in existence and all are models at a small scale showing the completed building with more or less correctness of detail, such as Sangallo's scheme for St. Peter's, Wren's model of St Paul's, some Italian palaces, and churches and cathedrals in England and on the continent. There are also various records showing that models of well known buildings were made and were stored in certain localities and which unfortunately have been destroyed. Most of these models seem to antedate the building and were used to show more clearly to the lay mind how the building would look when completed or as preliminary studies of the scheme. Apparently in England, as late as Wren's time, it was customary for builders to submit some sort of a model showing their patrons just what they proposed doing. In most cases these models seem to have been of wood; in some cases of composition. There is in existence a rather complete model of the Church of Saint Maclou, which Frothingham has shown conclusively to be made prior to the building of the church, though usually credited to the contrary. While no proof can be given, there is strong probability that such models were very extensively used in the classic ages; with their limited means of material on which to make large drawings and their lack of knowledge of perspective, there is no doubt that models, some of them very elaborate and complete, were made prior to the erection of most of the principal buildings in Greece and Rome. These were valuable as studies, but were chiefly made to show the proposed building in its completeness to those who were responsible for its erection.

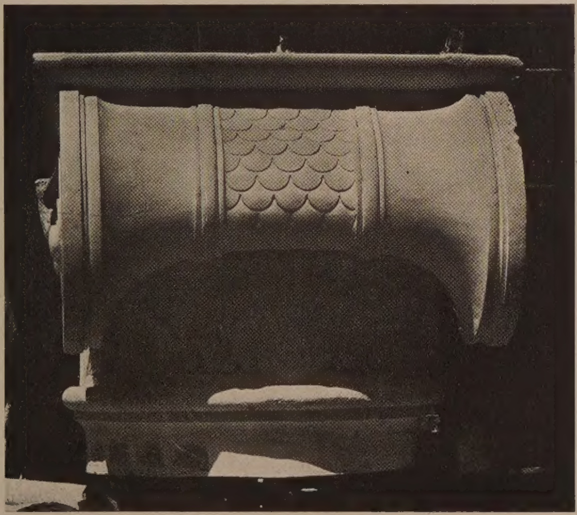
With these small models, which show only the scheme, came large models solely intended for the study of detail. Here again we have only record of the existence of those in comparatively modern times. Bernini had a considerable portion of the colonnade of St Peter's erected at full size in situ. L'Escot had a full size model made of one of the pavilions of the large court of the old Louvre. Mansard had erected a nearly complete model in stucco of the front of the Chateau des Maisons. In modern times, of course, there are many such instances. McKim had a large portion of the corner of the Boston Public Library erected on the site; there was made a complete model of one bay of the New York Public Library, and various other models of less important character have been erected.

In classic times there seems little doubt but what models at a large scale, or even full size, were extensively used. This was probably more the case in Greece than in Rome. Rome was richer; buildings were projected and hurried to completion in a way that would excite wonder even in these New York days. It is asserted that the concrete vaulting was standardized and that builders kept the centering in stock and that vaults were turned with as much ease as the setting of floor arches in a modern loft building. In most cases there was no time to study detail. The great scheme was the thing and the detail was left largely

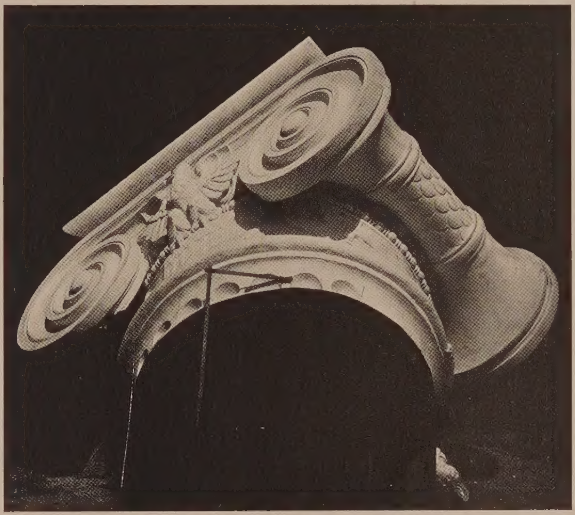


CAPITAL OF MAIN ORDER, FRONT.

to the artizans, who carved it. In Greece the case was different. In the best period of Greek Art the nation was not made rich by conquests. Its commerce alone rendered possible the wonderful architecture of the fifth century. Marble was expensive and workmen scarce and the Greek architect was very sure he was right, before he put his designs in marble. The development of the Doric temple was the glory of Greece and that development was gradual and the result of endless study and experiment. It is inconceivable that the proportion and the refinements of the Parthenon could have sprung into existence with no other prototype than that of the Theseum. We know that they were familiar with the use of stucco, and it was used extensively on buildings that were built of inferior stone that could not be given the finish of marble, and it also served to form the basis for their wall paintings; and there is every probability that models at a large scale, and even at full size, were made and remade in the attempt to secure the absolute perfection of proportion. Also there seems to be no other way in which the curves and delicate refinements of Greek architecture could be studied and laid out. Probably this was done from a large scale model, and when we realize what wonderful workmen the Greeks were and of what a degree of accuracy they were capable, as was evinced in the Parthenon where the builder's error is a few hundredths of an inch, it is very easy to suppose that these curves were laid off graphically from ordinates taken from the model. It has always been my impression that the entablature in the better class of Greek temples was cut in situ. We know that the flutes were invariably cut after the columns were set up, and it would seem possible in no other way to cut the stone and run the mouldings on such delicate curves with the degree of accuracy which we find in the Parthenon and elsewhere. It is also probable that the Greeks used models to study and develop these refinements of detail which were so characteristic of their architecture; the relation of the architrave to the upper diameter of the column or to the wall below, (a relation so misunderstood by renaissance and modern architects), the delicate modeling of the guttae and of the under-cutting at the tops of the triglyphs in the frieze, the curve of the echinus, and the possible deviation from a true circle of the top of the echinus under the corner of the abacus, a slight bowing outward to counteract the optical illusion of a depression at this point caused by the angles of the abacus when seen at a quartering view from below.



CAPITAL OF MAIN ORDER, SIDE.



CAPITAL OF MAIN ORDER, SEEN FROM BELOW.

It is probable too, that large models were used extensively in medeival work for laying out and developing complicated vaults and intersections, the true curves and angles of which could be obtained much more easily and quickly by this method than by the mathematical means of stereotomy.

In the renaissance period, especially in Italy, when each architect was eagerly developing his own ideas of what an order should be, there is every reason to suppose that large scale models were in constant use, and that by their aid the orders of Vignola, Scamozzi and the rest reached that stage of dogmatic precision which is so familiar to every student.

In our modern days I have no knowledge that these large scale models have been used. There have, as I have mentioned, been some examples the size of execution, but this method is open to two very vital objections—the excessive cost and the fact that models of this character are apt to be too fragmentary to be judged satisfactorily. In my own work I had always been troubled by the difficulty of studying column capitals when modeled without the complete shaft. There is always a tendency to reduce the projection of the volutes in a four-cornered cap, to cut

GARLAND IN PANEL OVER COURT ROOM WINDOWS.

down the abacus projections and in general to refine the detail so that the order when finished lacks the virility of the scale drawing. This tendency is the more pronounced the larger the capital. In the modeler's shop it is huge, massive, and rich in beautiful detail; thirty or forty feet in the air it is thin, flat and characterless. There is also the ever recurring problem of the relation of the lower member of the architrave to the column shaft and to the pilaster or anta-face, the determining factor of the column center, the adjustment of the column and pilaster bases the relation of frieze to architrave and the proportion of the attic—all of which have to be considered and worked out before the figures can be completed on the working drawings.

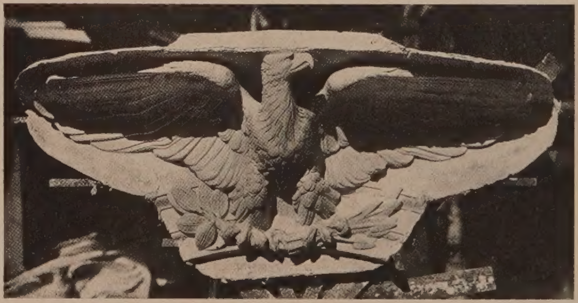
With these points in view there was inserted in the specifications for the Denver Post Office a clause, under the head of models, requiring, in addition to the usual full size models of ornament, certain models at quarter of the execution of various parts of the building, it being understood that these models were for the purpose of study and must be remade, remodeled and recast until satisfactory. The most important and largest of these, was that including the pylon and return with one column and bay showing the windows and wall treatment and interior return of the pylon, the entablature, attic steps, pedestal, etc. This made a model about twenty feet high and about ten feet wide. There were also models of the various doorways and of several portions of the interior court of the building. There was no special reason for making these models at quarter full size or three inches to the foot; that scale was selected as being most suitable in size, (the order being forty-four feet high, making the scale model eleven feet), and also as very convenient for measurements. It is not too large for the eye to see in its entirety without distortion, nor is it too small to measure accurately; it can be made the customary scale and used continually, as by use one soon grows accustomed to the scale and can readily realize the true size, a small human figure being provided to assist the eye.

Very accurate drawings were prepared for these models. The general plans of the building were at one-eighth scale with portions at one-quarter; the details were then increased to three-quarters and careful drawings made on very heavy paper of all parts of the model at three-inch scale, or quarter full size, which were given to the modeler and from which the templates were cut. It is needless to say that much of the success or failure in this class of work lies with the modeler, and in the care and accuracy with which he conducts his work. In the present instance we were extremely fortunate in securing the services of Menconi Brothers, with whom I have worked for many years, and who were as much in sympathy with the work as they were skillful in executing it. All of the models were made and studied in the open air, so that we had the advantage of direct sunlight and could study the shadows as they would really fall, and also had the further advantage of being able to criticize them at a distance and get the effect the building would present when viewed some hundred feet away.

In the construction of these models the greatest care must be used; the moulds for running the plaster mouldings must be absolutely accurate and the lines straight and plumb. All large models should be built up on iron frame work and with metal lath. We did not realize the necessity of this until we found the wet plaster had warped the wooden supports and twisted the model badly. This warping was not perceptible to the eye and caused a great deal of trouble in measurements until rectified. The utmost accuracy is absolutely essential, as otherwise working from the scale model does more harm than good. We found it advisable to preserve the moulds by which the mouldings were made, especially that for the column entasis, as it is a great help in comparing the profiles after changes have been made, and in the preparation of the final details.

Our models were made in sections; the columns, architrave, frieze, cornice, attic, etc., all could be shifted in their relation to each other until the final relation and proportion were decided. The column was turned according to the entasis we had laid out and was set up before the flutes were cut, so that we could judge the entasis; several models of it were made and judged with base, cap, and entablature complete before we were satisfied. The flutes were then carved and the model assembled; the cornice altered in many minor ways; the dentils were found slightly too small, and we had a great deal of trouble with the profile of the corona, especially in avoiding the break in the line of the corona and fascia when seen across the angle. The correction of one point in the soffit of the portico was alone worth the entire cost of the models. In the re-entrant corner made by the pylon return and the wall there was found the necessity for an additional projection of the ante cap or frieze which carries around the pylons directly under the architrave. This projection lined up with the pier caps underneath the abacus, and the necessity of it could never have been detected by, nor did it even show, on the drawings. At the building one would have vaguely noticed that something looked wrong, and it would have been a mistake that we would have always regretted.

I also found the model extremely valuable in the detail of the doorways, the soffit of the entablature with its mutules and panels at the break mitering over the junction of the pier and the engaged column was extremely complicated, and had to be humored, which could only have been done on the model; the location



EAGLE KEY BLOCK OVER 18TH ST. ENTRANCE.

ORNAMENT IN FRIEZE OF MAIN ORDER.

of the frieze face gave a great deal of trouble and led to breaking the tenia around the triglyph, as is done in many of the better classic examples when the triglyph is placed over the column center and not on the corner; until this was done the tenia seemed thin and of excessive projection on the angle.

It is remarkable how great a difference in proportion is caused by the slightest change of the model; the reduction of the projection of a facia one-sixteenth of an inch on the model, or one-quarter in execution, was distinctly noticeable; the disks in the metopes were flat and seemed uninteresting until they were slightly tilted forward and given a delicate curved surface; the cap of the pier was given a different projection from the engaged column cap which intersected it, and an infinite number of minor changes were made which would never have been dreamed of without this model.

In some instances I regret to say study from the scale model was not carried far enough. The capital of the main order was a rather new variation of the Ionic, as is shown in the accompanying photographs. For a Government building the introduction of the eagle and shield seemed appropriate, the extended wings taking the line of the dip between the volutes, and the arms of Denver being used at the center of the side elevation. Our drawings showed this cap very much as it was finally modeled, but it was thought that time could be saved by studying the detail of the cap directly in full size after having settled the size and the projection of the volutes from the scale model. This proved to be a mistake. A great deal of time was spent developing the model and some very beautiful detail made for the necking. Seen in the modeler's studio the finished model looked remarkably well to our eyes and was cast and sent to Denver. A series of photographs had been taken of all the models in their completed condition and some of these were enlarged to the same scale and exhibited in the last exhibition at the Architectural League.

The photograph of the column cap was clear and distinct, but was taken at such a close range that the cap was greatly distorted and its general shape bothered me a good deal. For sometime I discounted this, thinking that the unpleasant appearance was due to the distortion of the photograph. It was finally forced upon us that there was something radically wrong with the cap itself; the scale and the harmony between the various parts was not good. The modelers were called in and agreed with us that we could make a better cap if we tried again. So an entirely new cap was made with the result that however it may be received by the profession at large, it is at least in scale with itself and in good proportions to the rest of the shaft. In the original model the egg and dart course below the volutes had been omitted, its place being supplied by horizontal lines of heraldic ornament. It was found that this was a mistake, and that the stiff circular lines of the egg and dart course and the bead and reel below were absolutely essential to the cap and could not be omitted. The detail in the necking, although beautiful in itself, was too small and too confused, and most of it was omitted, leaving merely the shields with the letters "U. S." occurring between them. In other words, I found it was absolutely necessary to treat the necking as a part of the shaft and not as a part of the cap, an axiom which is very simple and apparent, but one which we had overlooked in the preparation of the first model.

SECTION OF ANTA CAP AND FRIEZE UNDER MAIN CORNICE.

It is interesting in this connection to note how perfectly the Erechtheion cap is in scale with itself and with the delicate detail of the ante caps. Of course, it was the repetition of the delicate anthemeum detail in the necking of the cap that led to the excessively moulded volutes and to the introduction of the bronze torus, or necking, which is missing, and also led the proportion loving Greeks to apply the curious raised moulding at the top of the flutes, its sole purpose being to fill up the plain surface which otherwise would occur betwen the rounded tops of the flutes, which are cut unusually deep and are separated by a very narrow arris.

WREATH ON PYLONS.

I have no doubt that if our cap had been studied in detail carefully at a small scale and the order viewed in its entirety, the mistakes would have been immediately obvious and saved the necessity of restudy. I cannot put too much stress on the importance of numerous photographs of the models, both in the progress of the work and in its completed state. Careful progress photographs are necessary to show whether the changes made are improvements or not, and are afterward useful as matters of record. Photographs of the completed full size models should also be taken on completion and enlarged to the same scale. In this way it is easy to see whether the various models are in scale and in harmony with each other, as it is difficult to judge this point satisfactorily in the more or less fragmentary state of these models, and to criticize them all at the same time.

After the one-quarter full size models had been restudied until we felt absolutely sure they were satisfactory, they were carefully measured and the changes from the original quarter full size drawings carefully noted. From these drawings in turn the full size profiles and models were made, from which were cut full size zinc templates for the marble work.

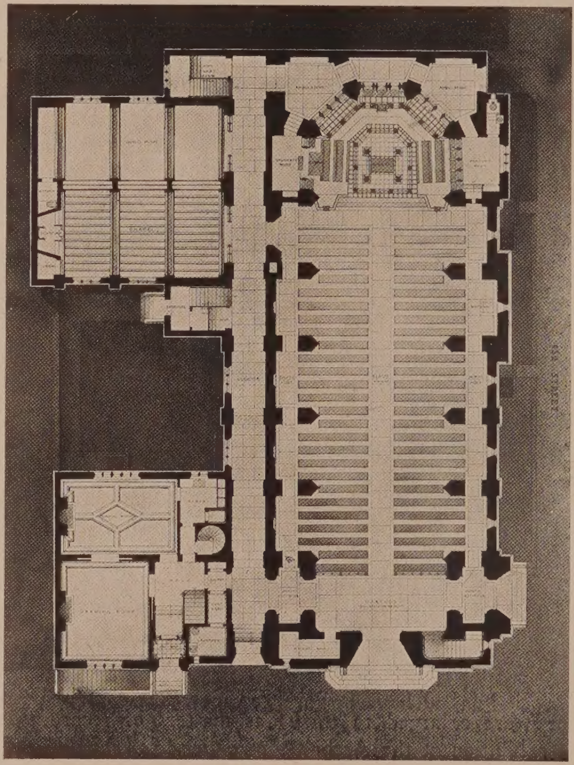
In conclusion I do not think I have over-estimated, or can over-estimate, the value to the building of these large scale models. As to the results, the work has not yet reached that stage of completion necessary to their appreciation, but I am confident the building will be a better building from their use.

THE SOUTH CHURCH, NEW YORK.

IN the South Church (Plates XCII-XCVI) the problem was to meet the requirements of congregational worship and to use the traditional type of church. This was met by a building that shows clearly the trend of Mr. Goodhue's strongly individualistic style. It suggests Sainte Chapel by its mass and fleche, and in fact, the dimensions are similar, Sainte Chapel being wider in the clear and higher but about the same length.

All the seats, about 700, are placed in the central part of the church, leaving the aisles mere passageways. The chancel is just deep enough to contain the seats for the choir, Rector and visiting clergy, with a severely simple altar in the center.

The piers are splayed to give the maximum of light with the maximum of strength. Though it is distinctly a churchly edifice, there is none of the gloom suggested by cloistered aisles but everywhere floods of light and sunshine. When some day these windows are filled with storied glass the effect will be quite unrivaled by anything in America.



PLAN, SOUTH CHURCH AND RECTORY.

The beautifully executed woodwork was done by Irving & Casson and is of interest because of its lack of repeats. The paneling of the organ cases calls for special attention. Every panel varies from every other one.

The vaulted ceiling is of Guastavino construction set between the ribs and showing a gray tile of various dimensions laid in random courses after the style of old English vaulting.

The transepts interest an exterior which might have seemed dry, and serve as chambers for the great organ. This is divided so as to get the finest and most delicate musical effects.

The crossing of nave and transept is marked by a feature rare in the United States, but familiar to all travelers in France. This is the lead fleche which rises 70 feet above the ridge. It was cast in England where to-day the best lead work is being done. Besides the distinction that it gives to the building, it serves the very utilitarian purpose of a ventilator, all the exhaust from the church passing out here.

The tympanum and ornamental band around the front door is also cast lead, the band being enriched by the conventionalized grape and vine pattern, bearing shields with various devices. On the tympanum, is the arms of the Dutch Reformed Church with supporters and manteling and the two mottoes:

Nisi Dominus Frustra, or Without the Lord all is vain, and

Een Drach Maakt Macht or Union makes strength.

Just below on the band across the lintel of the door is again the grape and vine motive with shields bearing the symbols of the twelve Apostles, while on the central larger shield is the Lamb above the moulding. In the stair archway are rather distinguished bosses representing the virtues overcoming the vices. Their Latin names are carved on a rib and that twines about the figures. There is Largitas and its opposite Avaritas, Humilitas spurning Superbia, Patentia overcoming Ira, and the other fair and lovely virtues preaching sermons as they do from the portals of old world cathedrals.

Supporting the pinnacles on either side of the porch crouch Adam and Eve. Across the top of the porch is the quotation, beginning, "Enter into His gates with Thanksgiving and into His courts with Praise," while just beneath on the left is the Arms of the University of Heidelberg from which emanated the most powerful influences which shaped the Dutch Protestant movement, and on the right, the Arms of New Amsterdam.

ARCHITECTURE.

ARCHITECTURE I would define as the art of building contrasting it, for illustration, with engineering, which is the science of building. As for myself, I cannot understand any other definition of an architect which will clearly differentiate him from all other professional men than that he is a designer of compositions which are to be executed in building materials.

There is, of course, a neutral zone where the interests of the architect and the engineer commingle, and where co-operations is necessary. This has already taken place, under the pressure of enlightened public sentiment, in such matters as civic bridges, harbor approaches, railway stations, and the like.—*Charles F. Osborn.*

COPYRIGHT IN ARCHITECTURE.

THE clause in the Copyright Bill which creates a copyright in architecture was the subject of an interesting debate in the House of Commons, in the course of which strong arguments were advanced on both sides, says the London *Times*. It was pointed out by Mr Joynson-Hicks that there has never been any kind of copyright, or indeed any kind of recognition, of an architect's exclusive right to his own ideas in any of the great ages of architecture. Indeed, architecture grew in those ages by the universal practice of what we should call plagiarism. Gothic architecture developed with such rapidity in France just because every builder made it his aim, not to be original, but to improve on the work of former builders. This is true enough, but we have to remember that all the circumstances and conditions of the art were different then from now. The architect hardly existed; at least, he was not recognized as an independent artist. He was rather the chief of the masons in the employment, often permanent, of some great religious or civic corporation, which probably paid him wages like any other workman. Therefore, provided he kept his employment, it did not matter to him how much his work was copied. But the architect now is in a very different position. He is a professional man usually paid by the piece, and paid particularly for his invention, like a modern painter or novelist. It is difficult to see why he should not have the protection they receive, if it can be given to him; for now-a-days an architect can get a reputation, and so unfairly compete with other architects, by merely copying their designs, since the more he copies and the less he invents for himself the more work he can do. While they are spending time and energy upon their own designs, he is economizing both by stealing the designs of others. In fact, he is thriving by theft, and it is only just that the law should prevent him from gaining a dishonest livelihood if it can.

Thefts of this kind are not likely to advance the art; and the Solicitor-General tells us that the clause is only directed against them. The question, therefore, is whether it can prevent them without causing a great deal of troublesome and costly litigation. In its wording it extends copyright to "the construction of architectural works of art." The Solicitor-General admitted that it was not easy in every case to say whether a piece of architecture was artistic, but that, he contended, was a difficulty inherent in the law of copyright. But it is a difficulty that applies more to architecture than to pictures or music or plays; since the purpose of these is always supposed to be mainly artistic, whereas architecture has a practical purpose of equal importance. The common notion, which is likely to be shared by judges, is that architecture is artistic only in its ornament, whereas it may be quite plain and yet a great work of art by reason of the expression of its uses in its structure. A judge might mistake a masterpiece of this kind for a work of pure utility; and he could not make such a mistake about a picture or a play, for they have no useful purpose. The Solicitor-General added that the difficulty of applying the law fell upon the architect, and that in his opinion the architect would very rarely be able to apply it.

One might say that, in that case, the clause is worthless; but really it may have considerable prohibitive value. We have to remember that already it is against the law for one architect to copy the plans of another; the new clause only makes it illegal for him to copy the actual building by means of photographs or other devices. And since a trained architect can easily make a plan from a photograph, it would be inconsistent to prohibit one means of plagiarism and not the other. The Solicitor-General admitted frankly that the clause was an experiment that might not produce any results at all. But if not a single action is ever founded on it, it is not therefore to be condemned as futile; for fear of it may teach honesty to the dishonest. The worst it can do is to encourage unprofitable litigation; but the professional feeling of architects is likely to prevent that. We may expect that action will be taken in flagrant cases, if they occur, by architectural bodies rather than by individuals; and a few such actions, if successful, will probably put an end to dishonest practices. Nor is the fear of litigation likely to hamper any architect of original powers. He will not take photographs or elaborate notes of other architects' buildings for purposes of plagiarism; and in case of chance resemblance between a building of his own and a building of some other architect he will be able to prove that the resemblance is chance. The law in France and Germany is already what this clause will make it in England, and it appears to have aroused no complaints in those countries.

RHODE ISLAND CHAPTER, A. I. A.

THE third exhibition of the Rhode Island Chapter of the American Institute of Architects will take place in Providence, October 21 to November 4, 1911. Entry slips must be received before September 30, and exhibits before October 11. A reception will be given to the chapter members, Saturday, October 21, 8 p. m.

The exhibition will be divided into the following sections:

Exhibits of Civic Improvement.—These may be in the form of drawings, photographs or models and include subjects of city planning, park layouts, housing conditions and transportation conveniences. All forms of architectural engineering and landscape improvement of other cities or studies for the improvement of "Greater Providence" will be welcomed.

History of Architecture in Rhode Island.—In this section will be gathered together all possible photographs and drawings illustrating the progress of architecture in the State of Rhode Island during the two hundred and seventy-five years since its founding. Examples of early Colonial work, in which this locality is probably more rich than any other in America, are especially sought after.

Current Work.—This will consist of drawings in plan, elevation, section and perspective, models of proposed or executed work, photographs, sketches and paintings of architectural subjects, structural, decorative and landscape.

The members of the Exhibition Committee are: John Hutchins Cady, Chairman, 1019 Banigan Building; Franklin R. Hindle, Secretary and Treasurer, 146 Westminster street; Eleazer B. Homer, Huger Elliott, Ellis Jackson, Henry A Barker.

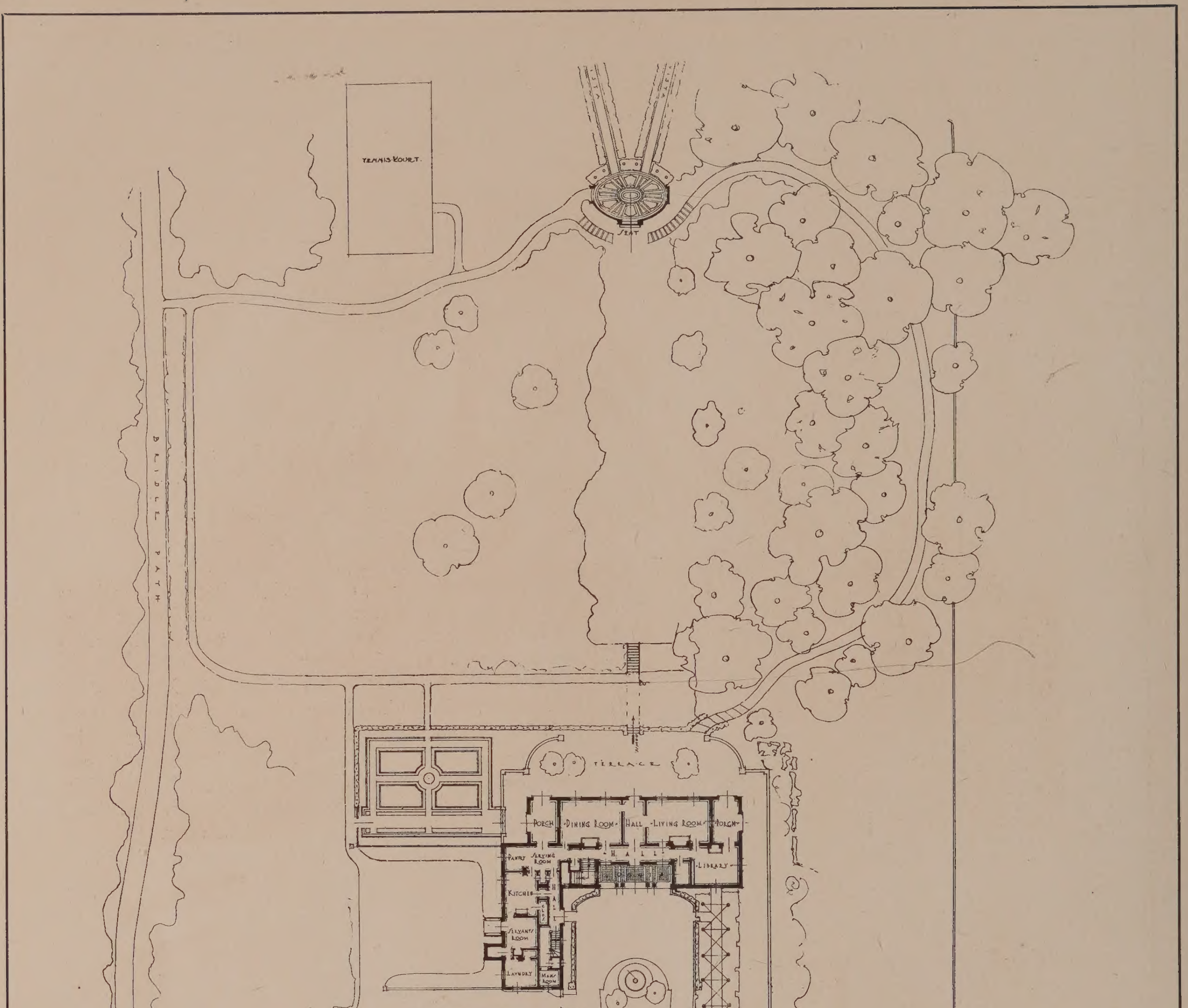
THE LINCOLN MEMORIAL.

WITH two million dollars appropriated by Congress for the Lincoln Memorial, the commission in charge has the largest sum ever given by the Government for such work.

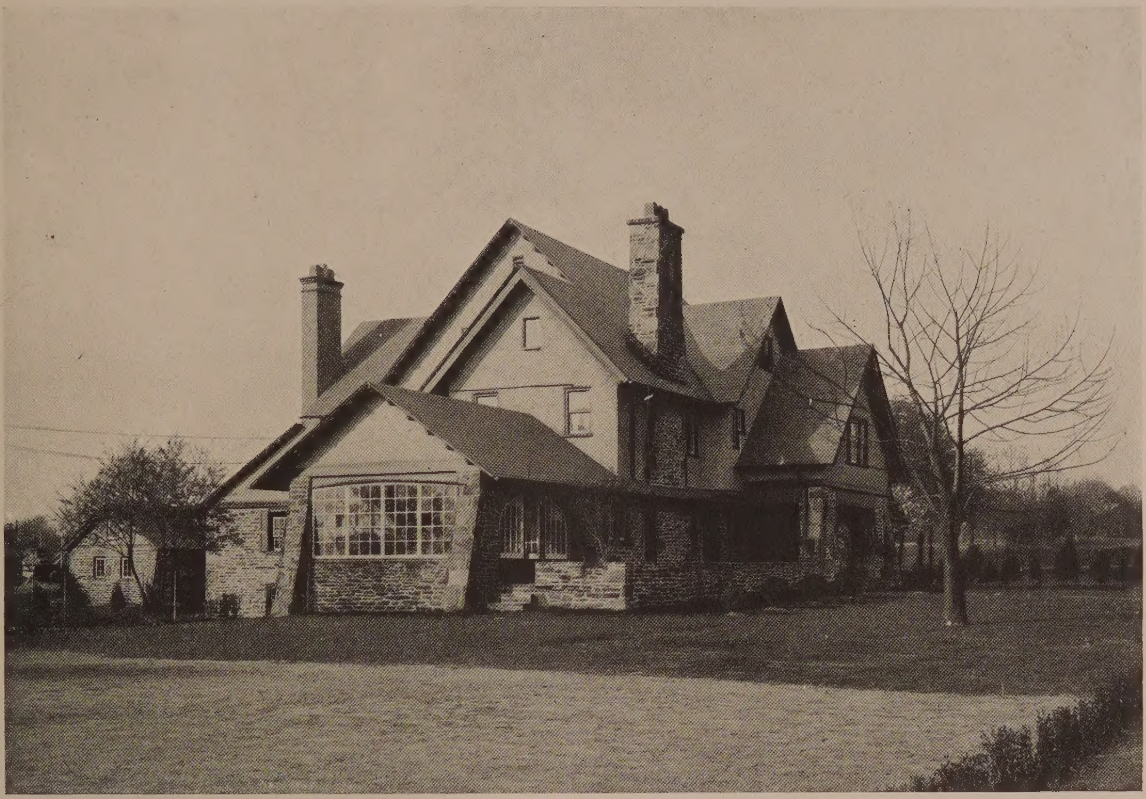
Henry Bacon, of New York, has been selected to design the memorial to be built in Potomac Park, Washington. Mr. Bacon will submit designs of various types and develop the one approved by the commission.

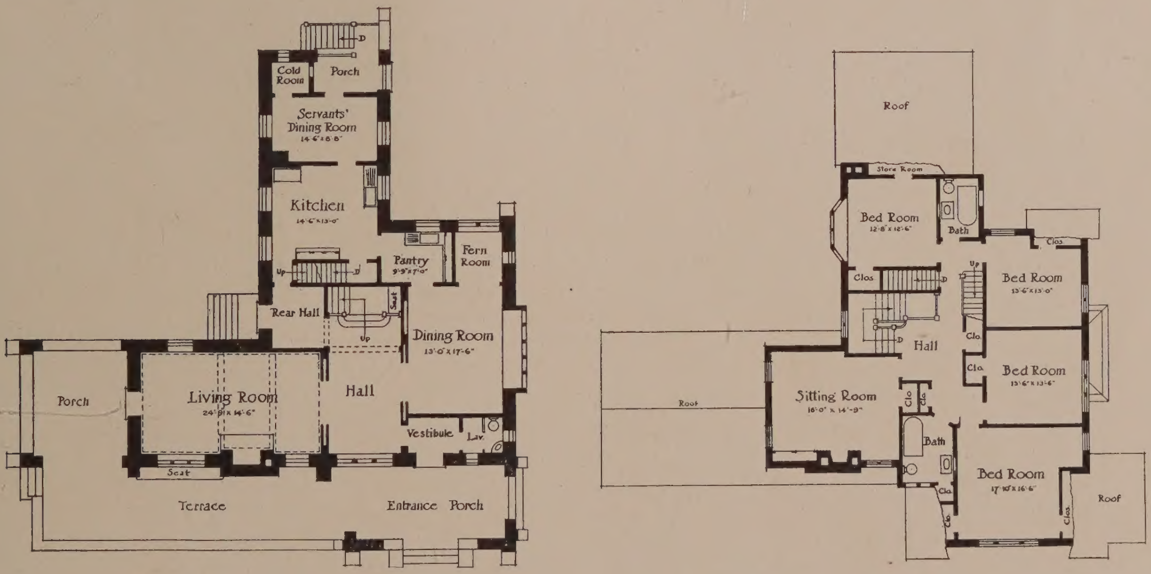
HERBERT B. RUGH, architect, Winnipeg, has consolidated his business with Ross & MacFarlane, architects, Montreal, in respect to their western business, under the firm name of Ross & MacFarlane, architects, Montreal and Winnipeg.

HENRY MOEHLING, Jr., architect, 303 Columbia street, Brooklyn, will be pleased to receive manufacturers catalogs and samples.



LAYOUT OF HOUSE, STABLES & GROUNDS
OF THOMAS HASTINGS ESQ
WESTBURY LONG ISLAND





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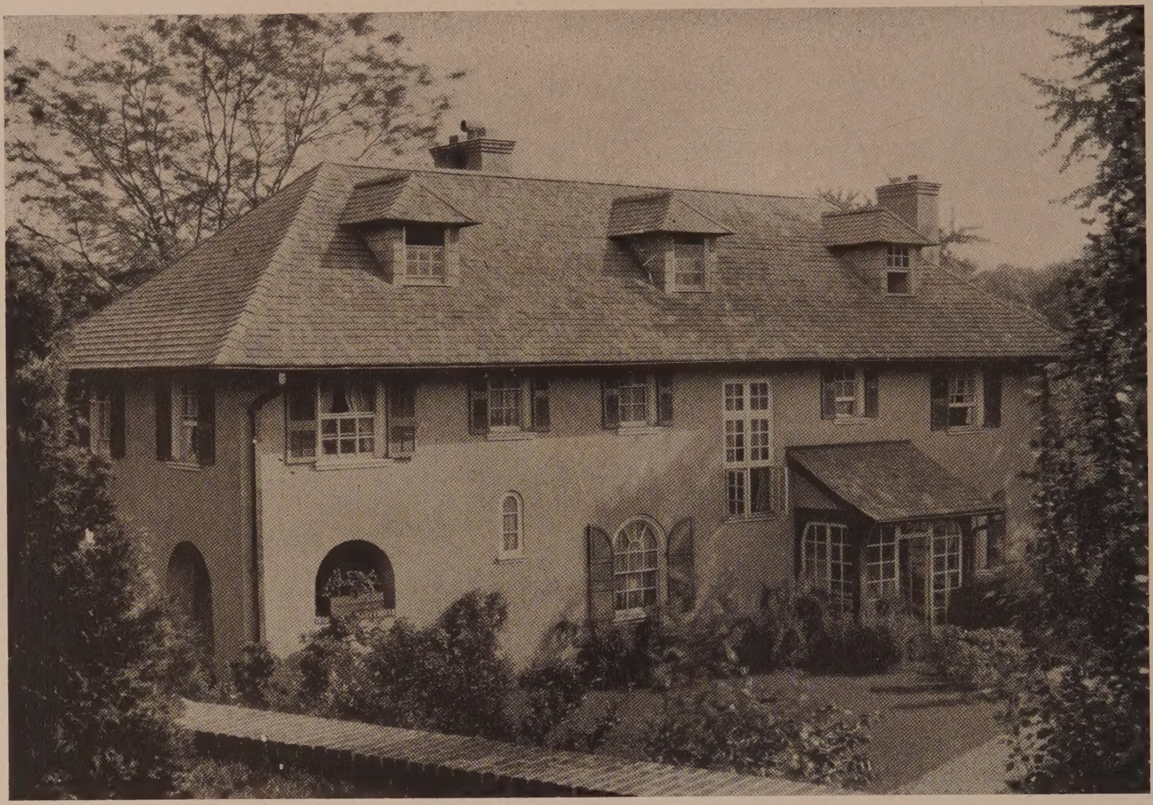

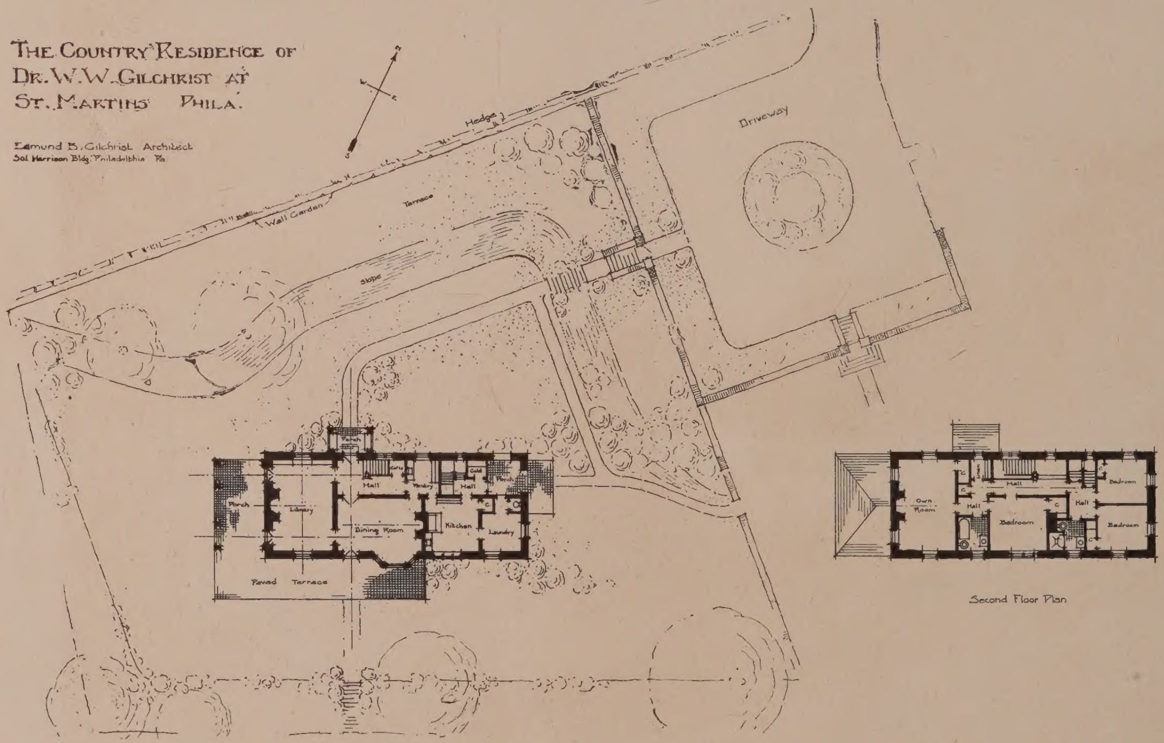

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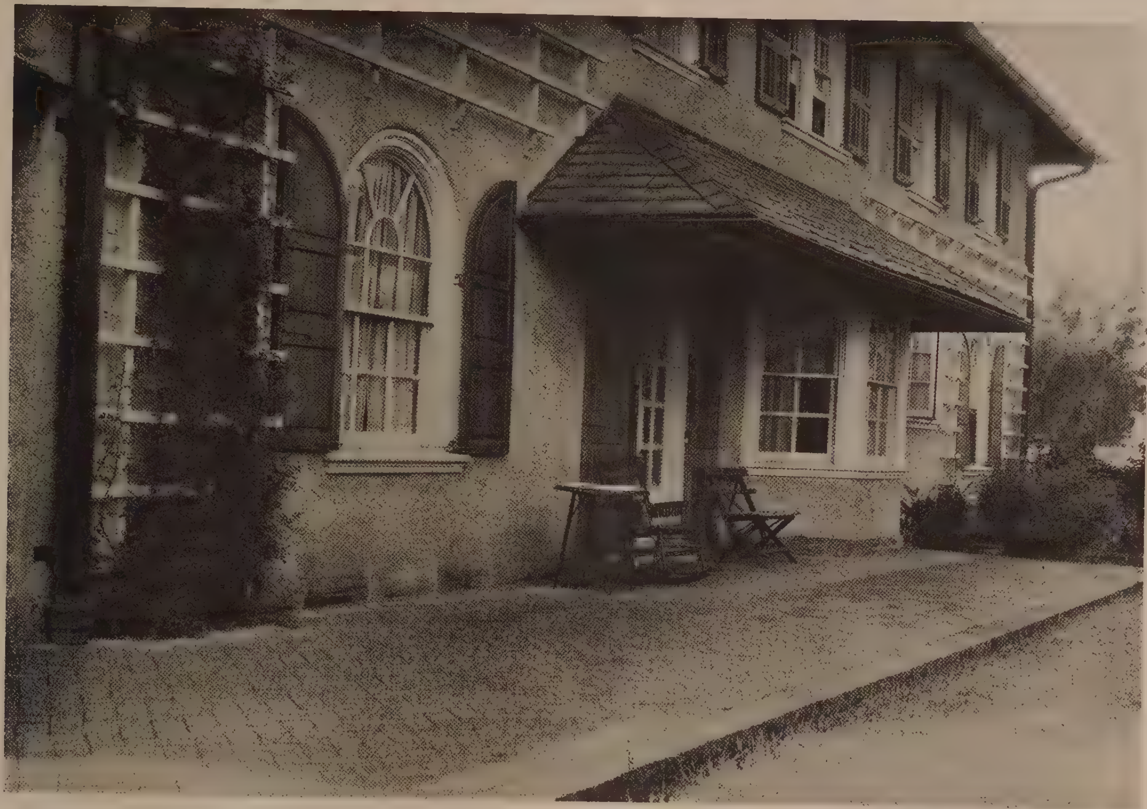

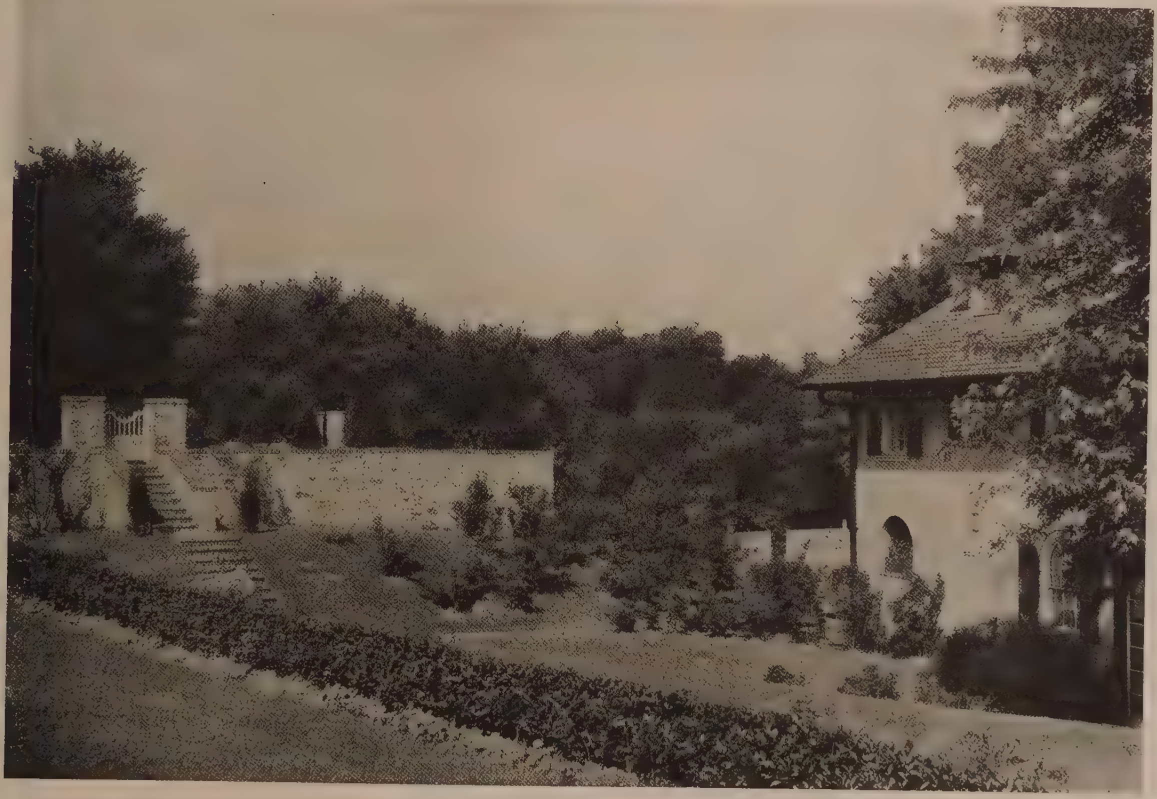

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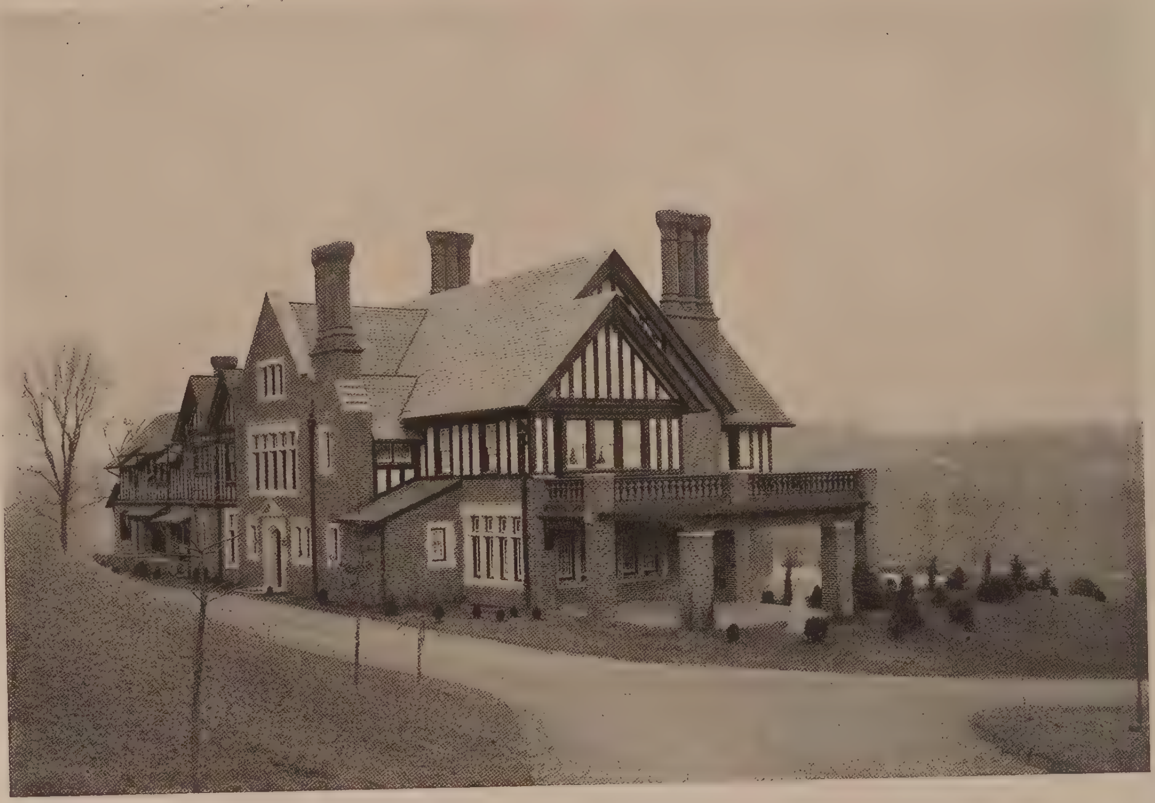
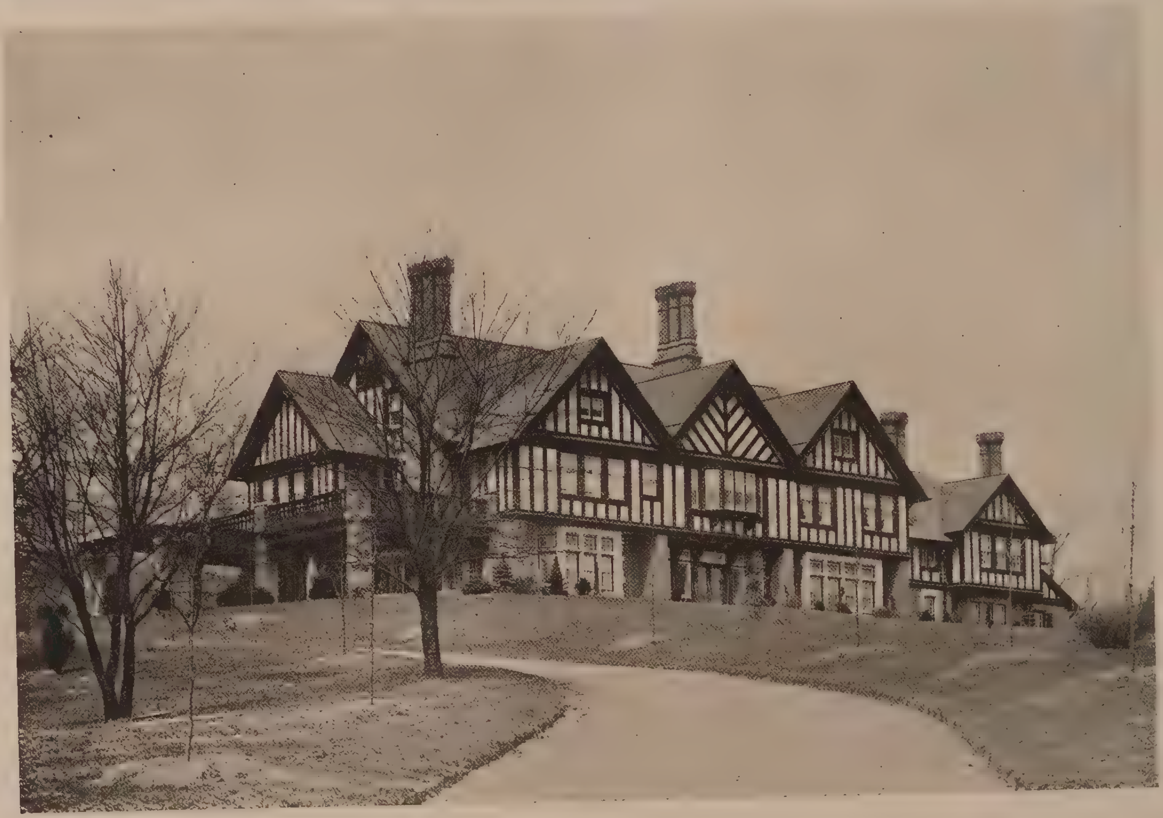
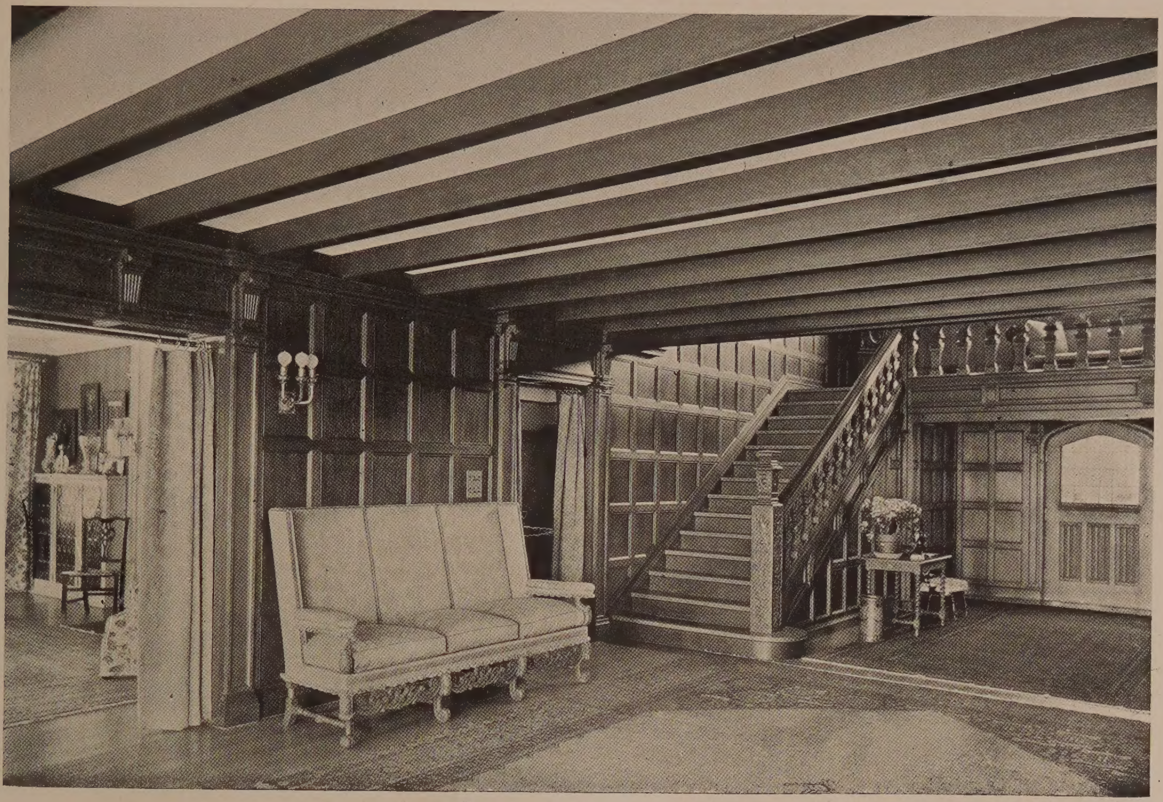
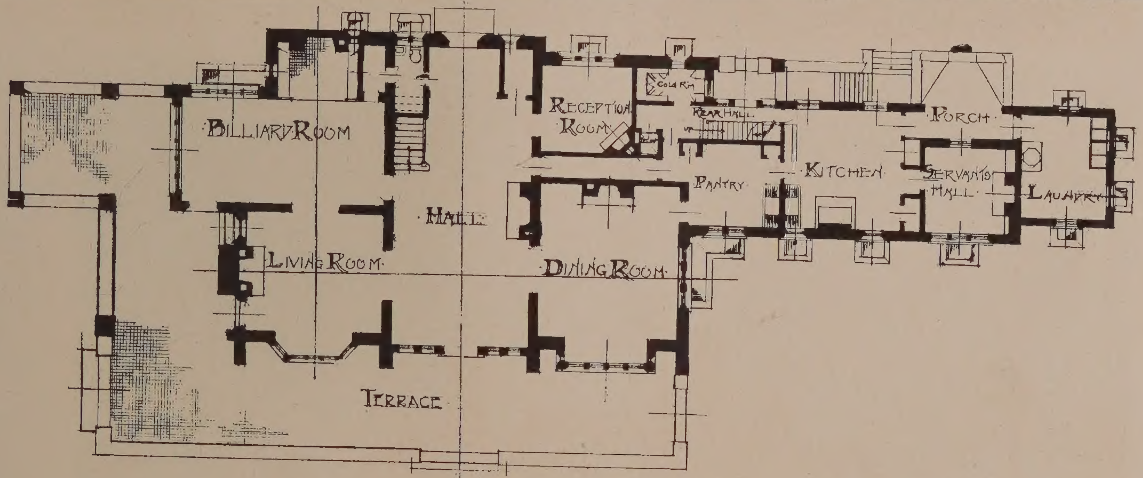


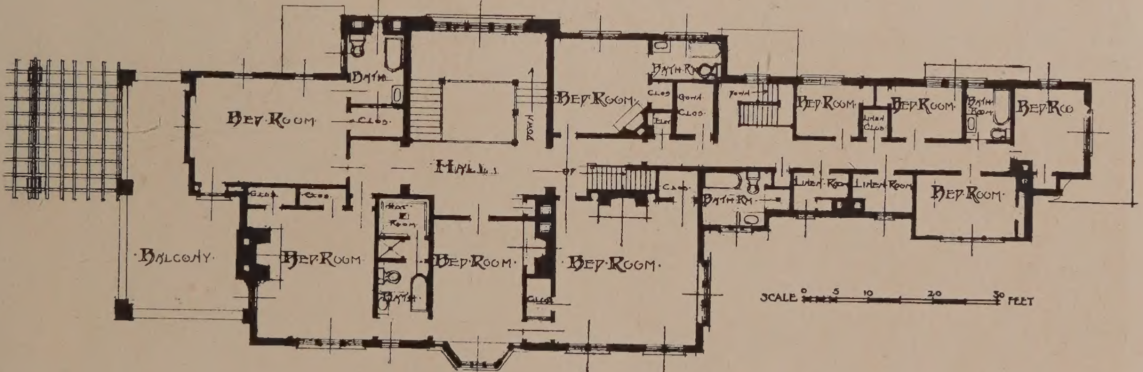


HOUSE, WALTER D. BLABON, BRYN MAWR, PA.

Duhring, Okie & Ziegler, Architects.







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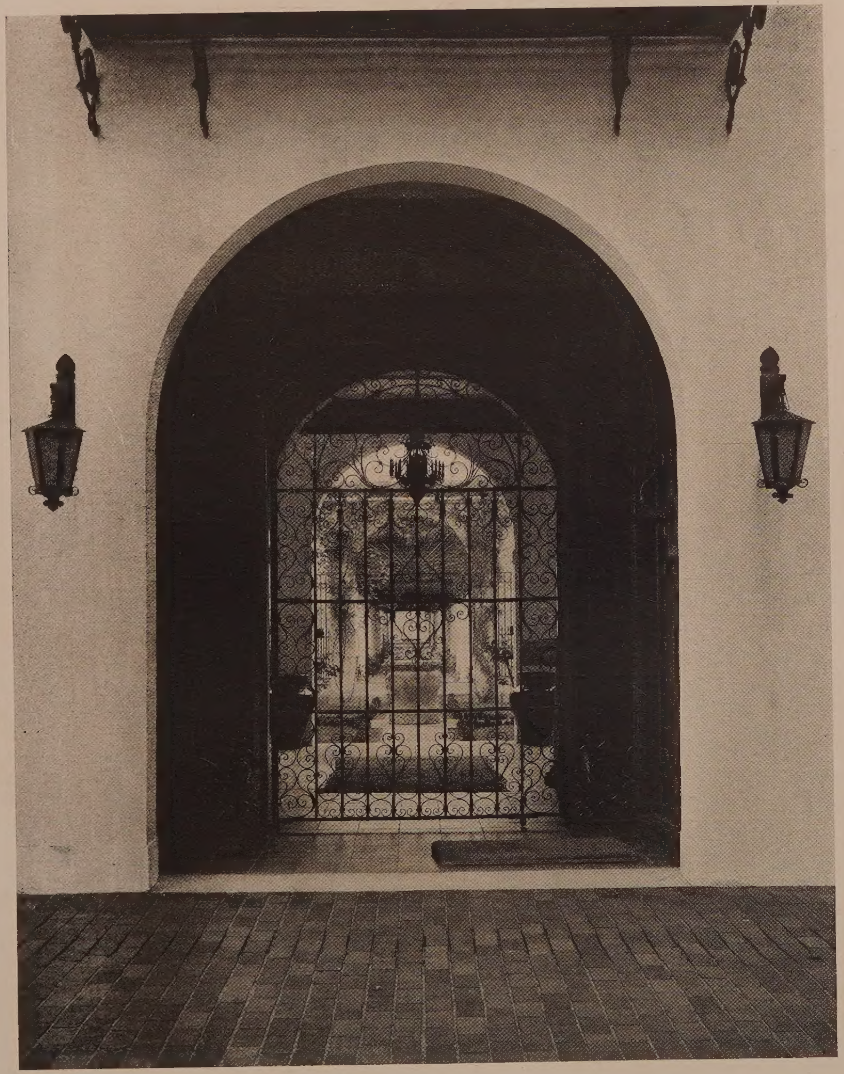

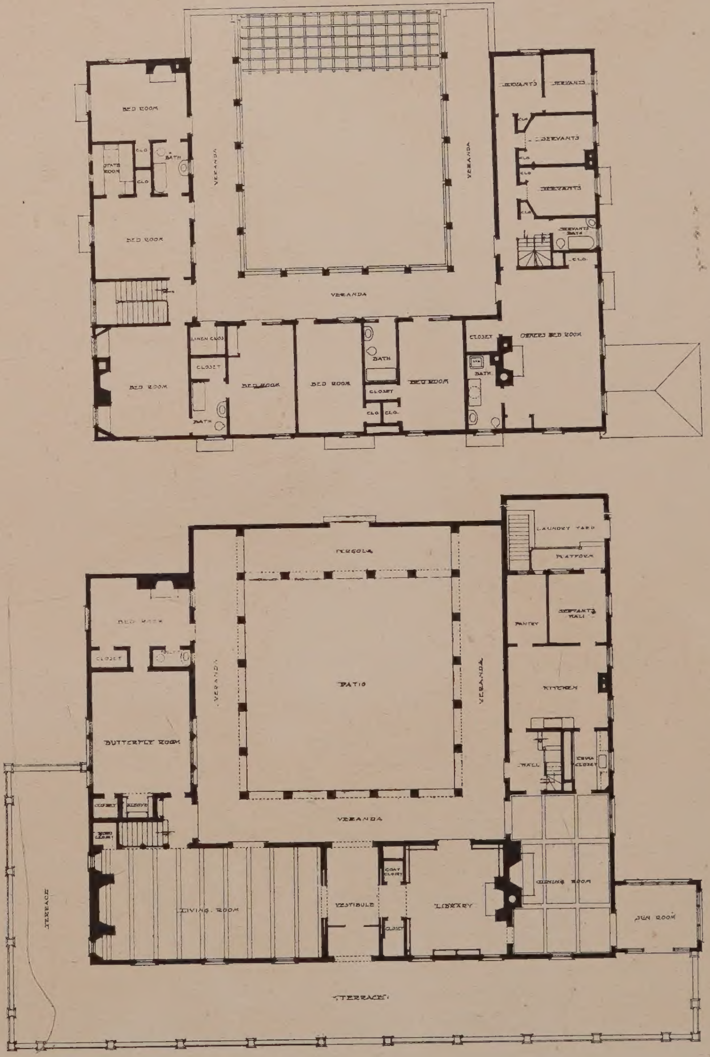

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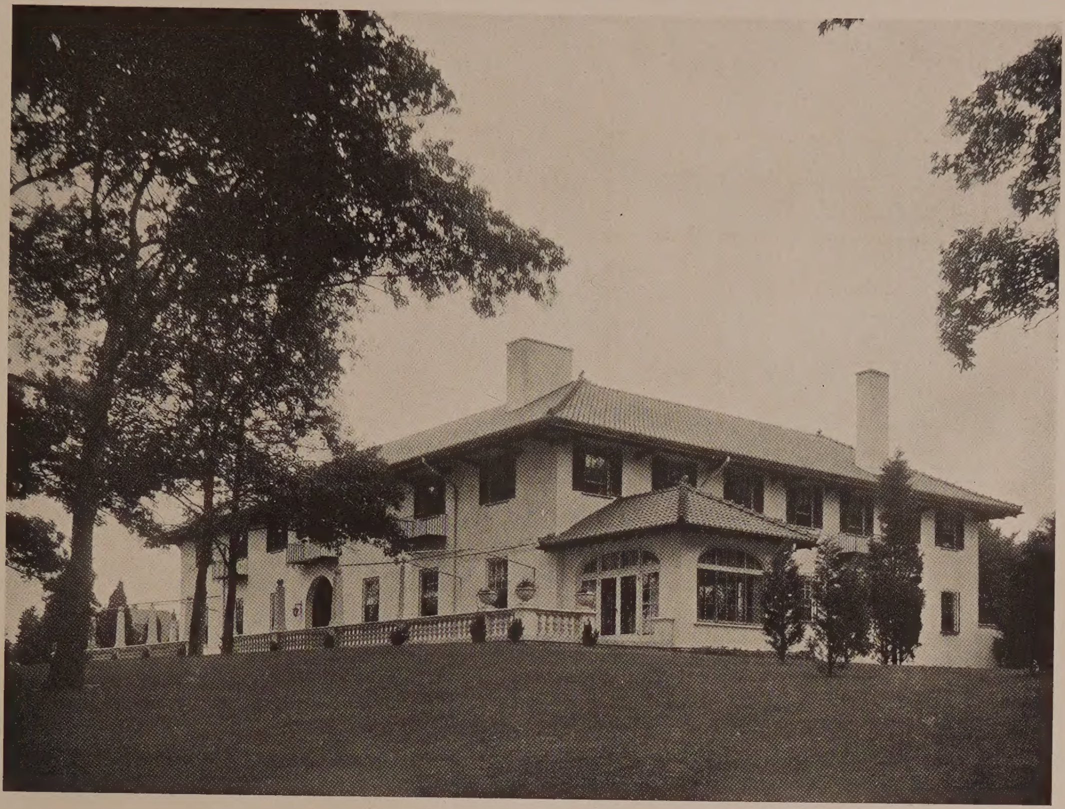
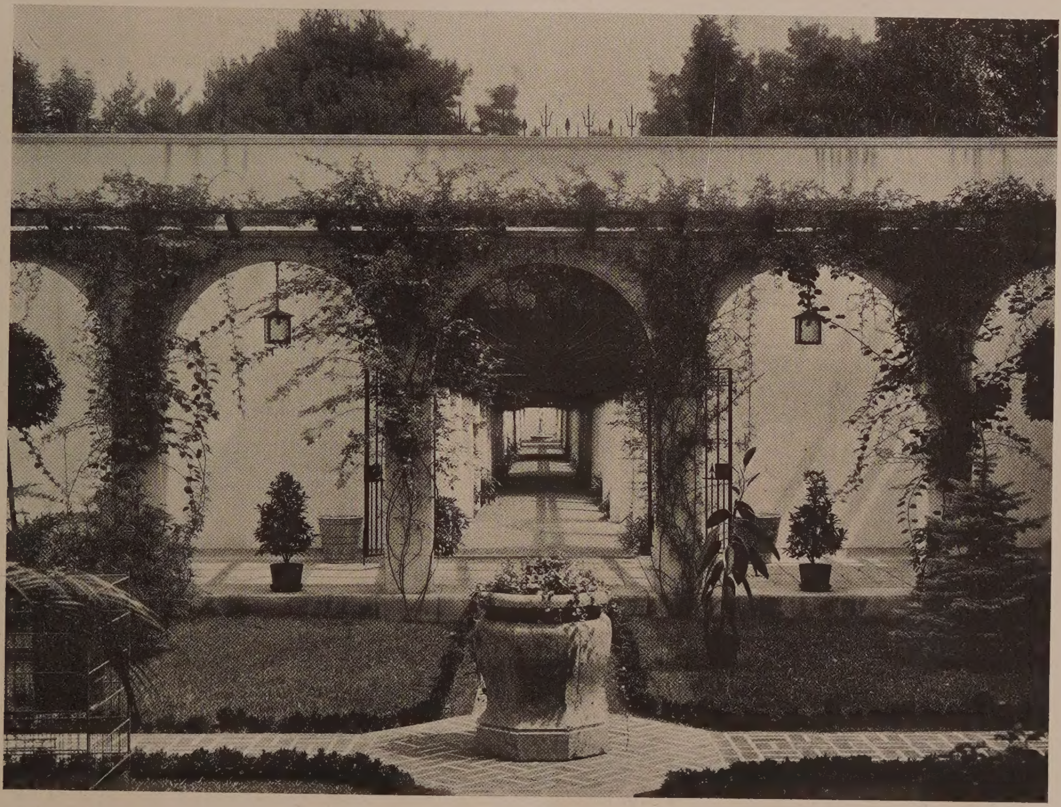
Chapman & Fraser, Architects.





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